MERR SCHRADER'S

VIDEO DRIVE-IN!

#11

With '86 descending, Video Drive-In joins the rollicking lighthearted spirit of Christmas time with glorious storybook aexploitation.

.....As cynical a sub-genre as one can get.

A natural for quick buck flicksters, this odd form of blazon cinema prospered throughout the reigns of Kennedy, Johnson and Nixon. Odd form - odd times.

Titles abound.....Astute Producer David Freidman ground out three of the frontal-nudity-fables with GOLDILOCKS AND THE THREE BARES (or the more ominious sounding GOLDILOCK'S THREE CHICKS - starring ex-world light heavyweight champion Joey Maxim as "himself"), THE EROTIC ADVENTURES OF ZORRO (sort of a bi-sexual swashbuckler), and the late 70's, SEVEN INTO SNOWY.

Usually halfbaked products from quicky screenplays; turning the pristine hero into a seething sex-being became a typical plot shenanigan.

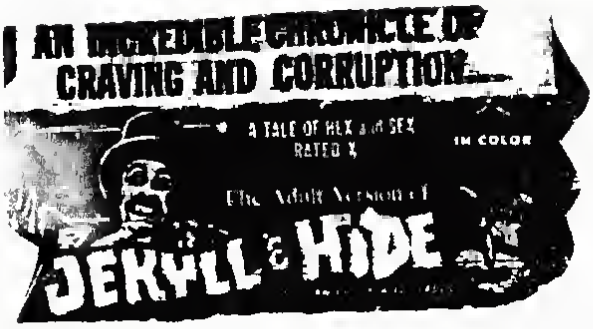
With subject matter tailor made for sensational ad-copy, other titles include: THE SECRET LIVES OF ROMEO AND JULIET- dubbed "The most beautiful exploitation film ever produced" and GRIMM'S FAIRY TALE FOR ADULTS (also released as THE EROTIC ADVENTURES OF SNOW WHITE). Odder yet, was the similarly titled A FAIRY TALE FOR ADULTS...."FILMED IN FRESH FRUIT COLOR!"

Broadening the scope was THE ADULT VERSION OF JEKYLL AND HYDE... a garish version of sleaze released to the mid-seventies drive-in crowd ..it promised a "TALE OF HEX AND SEX AND RATED X"..going back aways

Chris Warfield's

THE EROTIC ADVENTURES OF

PINOCCHIO



minds were numbed by the SINS OF ADAM AND EVE (co-starring some great bogus lightening bolte).....Cinderella wae tainted by CINDERELLA 2000, an Al Adamson classic.

But hietory aeide, these good natured costumed sleaze comediee quickly deteriorated from amusingly dumb fare, to treadmill hardcore thanks to William Oeco's ALICE IN WONDERLAND. His follow up, a take off on the SNOW WHITE legend, failed missrably.

For today's video market, choicee range from the leering EROTIC ADVENTURES OF HEIDI to the raw WIZARD OF AHH'S.

And eeasonal-wise a jaded stocking etuffer could be SANTA COMES TWICE.

.....Tonight's double feature?

THE EROTIC ADVENTURES OF PINOCCHIO
Producer:
CHRIS WARFIELD
Director:
CORY ALLEN
Caet
DYANNE THORNE
ALEX ROMAN
KAREN SMITR
(releassd by J L T films)
and
THE RIBALD TALES OF ROBINHOOD ('70)
Producer:
EDWARD PRESSMAN*
Director:
RICHARD KRAMER*
Cast
RALPH JENKINS
DEE LOCKWOOD
(on Media Video)

Dyanne Thorne'e the type of fairy Godmother a guy would rip his teeth out for... And ite probably why shs got the part as the goofy pixie in THE EROTIC ADVENTURES OF PINCCHIO.

Seems that pretty Gepetta, "always alone, she lived alone, walked alone, she ate her supper alone," reacted to a pubescent twinge and decided that, "as long ae she couldn't find the perfect man to make her, she'd make a perfect man." Being a woodcarver, ehe promptly chisels a lifesize Pinocchio; or, in otherwords a glorified dildo.

Bizarrely, Fairy Godmother Dyanne grante life to the wooden effigy only to doom him to a pinocchio-typs curse that leaves him.....well, like they say, IT'S NOT HIS NOSE THAT GROWS!

Much of the movie'e narration comee from the daffy Dyanne, who generously spends three-fouths of the movie exposing her legendary 2. With all the magical competsnce of an Aunt Claire, the pre-Ilsa continually conjures the wrong spell, and ends up nude because of it!

Pretty Gepetta is portraye' ae a eweet innocent but proves to b anything but as, fearlese of slivere, ehe brazenly eatisfies her lurid lusts up and down the well proportioned (and greased) ex-tree stump.

After an unexciting transformation from wood to flesh, he greets the world: "How do you do? I'm Pinocchio and I can't make love".....Turns out that Pinocchio

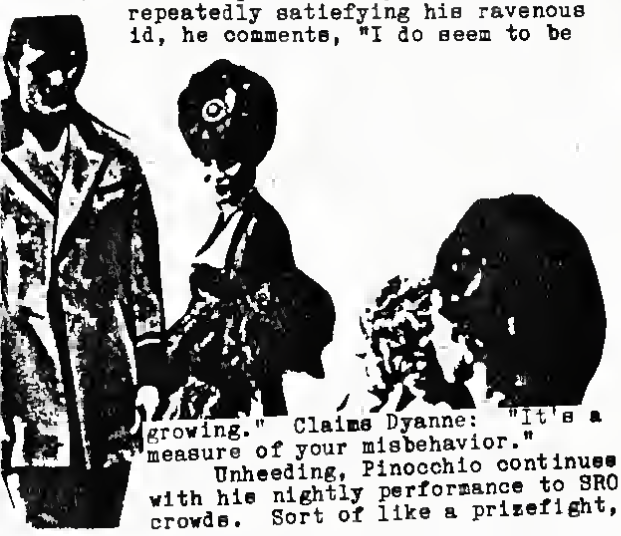
is more interested in promiscous sex than any long term relationships.

Warns FairyThornemother: "You better get in there and make love to Gepetta.....if you don't, you're gonna be very sorry.....

Not soon after, the naive Pinocchio stumbles onto the fairytale equivalent of 42nd Street and gets recruited as a live sex show actor.....as one particularly loudmouthed hooker persuadee him, "if you like one [woman] you're gonna like ten, 18 times ae much."

Convinced that Gepetta's a virgin and that he better get some experiencs lest he appear a bedroom fumbler, Pinocchio eagerly joins sexual troupe.

Soon, strange things happen. After a particularly long day of repeatedly satiefying his ravenous id, he comments, "I do seem to be



growing." Claims Dyanne: "It's a measure of your misbehavior."

Unheeding, Pinocchio continues with his nightly performance to SRO crowds. Sort of like a prizefight, but more or less an endurance test, the crowd bets upon Pinocchio's prowess...rules are, one round per woman and first to orgasm loses...

One bacchanal, 35 rounds later, Dyanne pops in. (Like Ilsa, the leading male character in this film is full of sexual stamina.....must be something Dyanne or her agent looks for in a script) Needless to say, Pinocchio ends the night with the endowment of a fire hydrant.. Marvels JO-JO the smut peddler, "Maybe his father was a sequoia."

Hung like a 40 gallon waterheater, Pinocchio demands to be retuned to normal. An overemoting Dyanne refuses: "You were warned, you were given the ability to make love in order that you might love truly and deeply".....until being cornered by the giant, throbbing oak.

Possibly fretting over published reports strongly linking promiscuity and AIDS, she not only zaps Pinocchio back to normal, but takes, "...a little bit extra off for good measure..."

Obviously lacking a superego, Pinocchio returns to the sex show, this time as the target for a ring toss.

The convoluted ending, has the torpedo crotched hero darting through grassy fields in search of Gepetta's pirate-like kidnappers. Eventually, the two meet and Pinocchio regains a 'one size fits all' profile.

See THE EROTIC ADVENTURES OF PINOCCHIO.....nd marvel at just how dumb filmmaking can be.

On the other hand, THE RIBALD TALES OF ROBINHOOD retells the story of Nottingham with a heavy emphasie on bondage, lesbianiem and torture.....the cinematic equivalent of a BLT.

rib*ald (rib-ald) adj. humorous in a cheerful hut vulgar or disrespectful way.....

More apt would he THE SEMI-RIBALD TALES OF ROBINHOOD because even though it overwhelmingly succeeds in the vulgar and disrespect departmente, it is utterly devoid of intentional humor. Looking like a home movie ehot in a forest preserve, things take off:

Financing a covert campaign for hrother Richard's queet to regain England's throne, Prince John confronts Sir Edmond and deaands: "Your allegiance, publically proclaimed..!" Retorts Ed: "That, I can never do!"

In a snit, John's henchmen ravage the castle. Wasting no time, half guzzle booze while the reat partake in rape. Shot in the trustworthy softcore/hard R mode, women hare all while the guys stay discreet in green tighties.

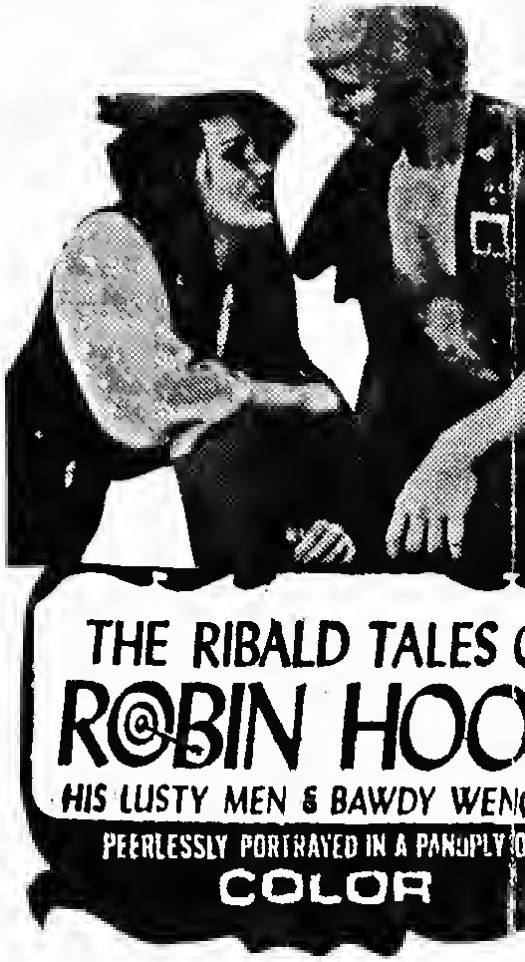
Later, the foul John argues with The Sheriff of Nottingham over perpetual thorn Rohinhood'e exploits.

And exploite they are! In one particularly cheap scene, Rohinhood conducts foreplay on a husty wench. Says Rob, "You're a fiesty bitch." Adds she, "Like a [illegible]og.."

Punctuated with dumh visuals, like a monk praying to the heavens while a topless hlonde darts from beneath his roh[illegible]BINHOOD, ie a curiosity for th[illegible]ed.

Righlighting an otherwise boring swordfight, the sheriff's wife gets kidnapped. Forced to submit to lesbi[illegible] she ehrieks to [illegible] had to [illegible]een you and a leper.....I'd take the leper!"

Canned music mars the soundtrack as the heavyhanded plot



degeneratee into a Dynasty type eoap, with Maid Marion leaking to Robinhood, Prince John's devious plan of using her to lead Roh's Men into an amhush...Likewise, a female memher of Rob's Merry Gang, defects to Prince John's camp with the news of Marion's confession.

It all hoils down to the fact that Robinhood hae a cache of gold that Prince John needs in order to finance his war with Richard.

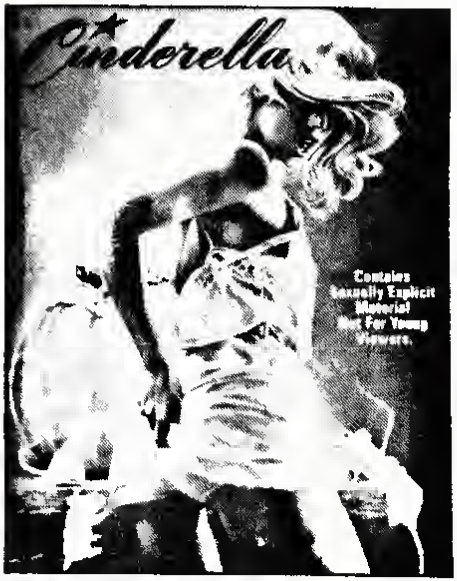
Overzealous crosscutting makes it hard to tell when it happened, hut Marion ends up shackled in a bizarre torture chamher, in order to, "pay for her sins." Dangling from the ceiling, millimeters away from a bed of naile, the huff-bare

Marion contende with a pervarted female bondage queen. A sadistic tickle session leads to Marion's torching.....Mercilsasly promising to put salve on her wounds, if some appreciation is shown, the scene fades with Marion lowering her head towards the captor's crotch.

Ending with the inevitable Prince John-Robinhood clash, Robin makes an off screen prison escape in order to save perpetually manacled Marion from slash-happy John.

THE EROTIC ADVENTURES OF ROBINROOD is talky-boring, but deranged filmmaking.

*this movie's credits, colored in videoblood-red, are superimposed over a contrasty ,low angle poloroid of the sky through dense foliage. Add to that, letters that stand exactly 1/2 inch tall, and the result is nearly indecipherable. These particular credits may be wrong.



REVENGE OF TRE DEAD
A film by PUPI AVANTI
(on Vsetron Video)

Those one-line explanations of the goings on in zombie films are sometimes the best part of an otherwise routine situation. The kinds like: WHEN THE MOON IS RED, THE DEAD SRALL RISE, and WHEN NO THERE'S NO MORE ROOM IN HELL.....

Here's the one from REVENGE OF TRE DEAD, a zombie film most notable for ite lack of both zombies and flesh munching:

"..These K-Zones were the results of research by an old emigre named Paralizada, somsons, who, just disappeared into thin air, Briefly, he sustained that all the places of antiquity where contact have been made with the beyond, with the dead, places like Delphi, Epharus, Dodona and so on, that they all poeeeseed common properties which he called Alchemical but which we would today define aa chemical, or better still, geological similarites. Now these sites, which he called K-Zones were supposed to be different, that is, they defied all natural lawa, and existed in a state of suapension in a non-time, a non-season, a non-growth and a non-death. Idealietically, a zero time. And it would allow a return of the dead...from the beyond."

If you can figure that one out, you write the review.

There's nothing more racist than blaxploitation. Thing is, no race is spared.

First, pick the cast from the generic:

STEREOTYPE MENU

age/race/sex	---stereotyped image
middle-aged white male	.....extremely greasy polyester clad, mob pusher. Or corrupt Burger King eating vice cop.
young white male	.....psychotic, hip, disco chained, street loser.
middle aged black male	.....street hardenend and sleevsless. The supreme whitehaters.
young black male	.....inner city delinquents. Pent up and dangerous.
all Oriental males	.....crafty narcotic kingpins. The new mafia.
all femalee	.....sorry hookere in need of both a bath and a fix

Add to that, profanity, misery, drugs, sex arcade backdrops, unlimited weapone, suitcases of cash, one sympathetic

black couple (Oreos), a sociopolitical statement or two, about $75,000, and anyone with half a brain could film their own gritty epic'...needless to say, that's who did. Making sure to start the title with THE BLACK, suffixes include -

CEASAR	EYE
FIST	GUNN
GODFATHER	MAMA, WHITE MAMA
ENSTEIN	ULA
ANGELS	to name a few..

Brimming with action, the VDI pick of the issue has to be:

THE BLACK GESTAPO

Producer:
WES BISHOP
Director:
LEE FROST
Cast:
ROD PERRY
CHARLES P ROBINSON
USCHI DIGARD
(on GALAXY VIDEO)

WHITE DRUG PUSHING RACIST FASCISTS laughingly extort what little cash there is in ghettoland.
Typical rascist dialogue includee:
WHITE DRUG KING: "Man, do these blacke like emack!"
WHITE TO HOOKER: "Nice tite, nice legs, nice bush!"
CLICHED WHITE: "They all look the eame to me!"

Tired of the harrassment, the blacke band together and form THE BLACK GESTAPO!

OBJECTIVE: To clear the streete of filthy, white terroriete once and for all.

It'e great then, when we eee ehote of the uniformed BLACK GESTAPOANS marching in formation while loudepeakers aesult ears by blaring rante of the Fuhrer amid etraine of German mueic.

Later, a particularly slimy hood unexpectedly takes on a cheap black hooker after she taunts, "Go ahead and rape me you honky bastard!". Unfortunately, THE BLACK GESTAPO nabs the satisfied assaulter and, taking a page out of a Lenzi script, and castratee him. Mulls one horrified Mobster, of the GESTAPO, "I didn't think they had that much guts!"

Filler time passes quickly as much of the running time is filled with ample nudity.

Eventually, TRE BLACK GESTAPO do iaeed succeed in ridding the neig[illegible]rhood of the white pes[illegible]nce. But, like the youths in MA[illegible]ACRE AT CENTRAL HIGH, the Ebony Aryans become an even worse problem. Abusing their unchecked power by extorting fellow blacks, they vow, "From now on WE will be taking the gambling money!"

Even more apocalyptic ie the warning: "Soon I promise.... we will move from the ghetto.....the white community [illegible] fear.....!"

Fortunately, THE BLACK GESTAPO'e horizons darken before any threats are fullfilled. It turne out that the inner-city Adolphs extorted $10,000 from the welfare roles in order to train and buy weapons.

To add to their woee, greed, from their maee of ill-gotten wealth, spawns a BLACK GESTAPO splinter group who violently revolte in order to live the life of a Hugh Hefner! Partying up, they buy a maneion, etock the grounds with busty white women, and continually throw interracial pool-parties!

In a silent cameo role, bikini olad Uechi Digard grope a BLACK GESTAPO member in a lawn chair. Incredible as it eounds, it IS possible outfit the gargantuan Uschi with a bikini top.
The hilarioue nazi-like logo of the GESTAPO-ITES ie a black clenched fist turned upright. From that, lightening bolte epew from the palm.

With whites nothing more than action catalysts, THE BLACK GESTAPO ends with good guy Gen. Ahmed battling the bad guye (Col. Kojan and hie band of cut rate Hefnere) for control of the black community.

With the fate of all elumdom at hand, SEE THE BLACK GESTAPO!

NEW IN THE STORES

LIGHTENING strikes with GIRLS SCHOOL SCREAMERS, and the unrated version of CINDERELL

MOGUL VIDEO stabs the market with THE ICEBOX MURDERS. Also GUNBLAST, FATAL FIX (about inner city heroin addiction with THE STORY OF O's Corinne Clary), and STREETWAR.

TRRILLER fails to thrill with DEATH IN DEEP WATER, SCREAMER, & IN THE STEPS OF A DEAD MAN.

ACADEMY tests negative with DEATH DRUG.

CHARTER allures with DARKTOWN STRUTTERS , about sexy cycle-riding vigilantes, and THE STUDENT NURSES.

NEWWORLD goes to the DEAD END DRIVE-IN.

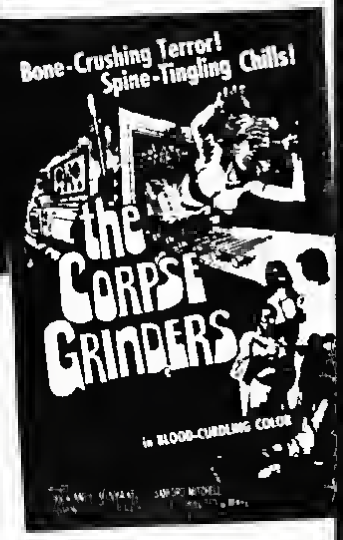
From PRISM: THE PYX. Reiesues are THE FOREST and EATEN ALIVE.

Tour on EMBASSY'S, DEATR SRIP.

KARL craps out MAXIMUM OVERDRIVE.

It's women in prison time with VESTRON's VENDETTA. This time a stuntwoman gets herself locked up in order to exact revenge upon her sister's killers.

Is this another face of death???, asks UNITED HOME VIDEO'S, BEYOND BELIEF.



Divine and Mr. VDI gape as photographer Mike Toth snaps away. The new Waters-Divine movie rolls this spring! Details remain top-secret.

New label VISTA VIDEO rereleases SEASON OF THE WITCH. Also, "Some people come back to haunt you no matter how deep you bury them" reads the ad line from DIARY OF THE DEAD.

EPI kicks with DEATH MASK OF THE NINJA, TRE DRAGON FROM SHAOLIN, LIGHTENING KUNG-FU.

Meet David Carradine'e four breaeted sirene in LIGRTENING's compliation, BAD GIRLS IN TRE MOVIES.

See nurees galore in EMBASSY'S, THE HOT BOX.

WORLD VIDEO rereleases THE CORPSE GINDERS and THE SWINGING WIVES.

Finally, perpetual WIZARD VIDEO etrikes gold with the claseics, MARK OF THE DEVIL, and THE HEADLESS EYES.

suhsciptions - $3.50/for 10 issues.
VIDEO DRIVE-IN
PO BOX 32313
Columbus OH 43232

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